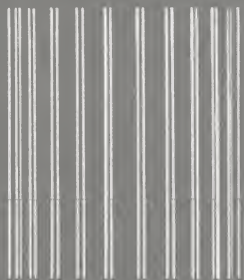


COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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BLACK BALL LINE PACKET PASSING THE BATTERY IN 1829

by Gordon Grant

A modern portrayal. Fanny Kemble sailed to America in 1832 on this line.



COLUMBIA LIBRARY COLUMNS



“Her Grace,” Fanny Kemble

ANDREW B. MYERS

ATITLED Fanny Kemble? No biographer says so. True, Kemble is a kingly name in the theater. Beginning in the 18th century the family achieved royal status with the tragedian “Glorious John” (1757–1823) and his even more famous sister Mrs. Sarah Siddons (1755–1831). In the 19th century their younger brother Charles (1775–1854) majestically added his triumphs to theirs, especially when acting with his beautiful daughter Frances Anne (1809–1893)—the immortal Fanny.

Many and mellifluous were the compliments paid, over the years, to Mistress Fanny, an actress who had already become in Shakespearian roles a living legend, on both sides of the Atlantic, before early retirement for marriage, in 1834, cut short her first spectacular career before the footlights. But alas, for all this splendor, no *Almanach* or *Peerage* records a formal title for her.

How then “Her Grace?” Seriously—the graces that were hers, as vivacious woman and as great lady of the theater, would justify this even as an informal usage. But in fact, here this styling is a joke, all the more acceptable—prithee, gentle reader—because it is her own. At one point in her early life, in merriment, Fanny Kemble dubbed herself “Dutchess of Puddledock.” In the recovery of this lost fact lies our summer’s tale.

First steps in the telling lead back to 1961 and the piece "Miss Kemble's Keys" in *Columbia Library Columns*.¹ This used Fanny's own pen, so to speak, to fill in some of the puzzling dashes she deliberately left in her autobiographical *Journal*, published in London and Philadelphia in 1835. That is to say, the two volumes of the American edition of this work, now in Columbia's Special Collections in Butler Library, which Miss Kemble later took in hand and annotated in detail, were there described. The pleasant preparation for that article became momentarily painful, however, when my intended emphasis on the uniqueness of this material had suddenly to justify itself against the rumored survival of another such written-in *Journal*. Had Fanny Kemble left spare keys?

Hurried sleuthing proved of no avail, despite aid and comfort from antiquarian bookdealers, Kemble buffs, and harried librarians. A last dead end was reached trying to trace the lone tangible clue, the imperfectly identified clipping, from a book catalogue, suggesting that a New York City shop had such an item in 1943. And for \$12.50! Almost twenty years later this copy, if it ever was real, had become a genuine ghost.

And so it remained, a shadow in Kemble scholarship, until this year, when that indispensable adjunct to collecting and research, the bookman's underground, hinted that it might be useful to check with the Library at The Players club. This, one of the most fabled institutions in our world of theater, was founded in New York City in 1888, and is still magnificently quartered on Gramercy Park. Its Walter Hampden Memorial Library, in addition to having thousands of books, centered naturally enough on actors and plays, critics and directors, producers and playhouses, is a natural repository for theater memorabilia, including manuscript materials.²

¹ Andrew B. Myers, "Miss Kemble's Keys," *Columbia Library Columns* (November 1961), Vol. XI, No. 1, pp. 3-12.

² See Louis Rachow, "The Walter Hampden Memorial Library," *Manuscripts* (Spring, 1967), Vol. XIX, No. 2, pp. 32-33. I am particularly grateful for his conscientious assistance.



Pennsylvania Academy of Fine Arts

FANNY KEMBLE AS BEATRICE

by Thomas Sully

Sure enough, among these last was listed a Kemble 1835 *Journal*. A quick glance showed it was annotated in pencil, and in a hand not unlike Miss Kemble's. Was that shadow turning to sunlight? Alas again, a closer inspection showed it to be less a second-class Kemble relic than a first-hand association item. What The Players club had was Volume I only, of the London edition, rather sparsely supplied, in text and margin, with added proper names and passing comments. Still, the writer almost certainly was not Fanny herself. Why consider it here? Chiefly for its value as a critique of the lovely lady, especially on the transatlantic voyage that brought the Kembles, father and daughter, to America on tour in 1832. And whatever it lacks in details, this "improved" tome demonstrates in sum that virtually everything close to Miss Kemble borrowed, and borrows yet, a certain fascination from her.

To spell out the book's title for once, The Players club has "JOURNAL / By / Frances Anne Butler. / In Two Volumes / Vol. I. / London: / John Murray, Albemarle Street. / MDCCCXXXV." It is bound in gray boards, with a green cloth spine and a torn paper label reading "Mrs Butler's / Journal / Two Volumes, 1835 / Vol. I." Permission to describe and discuss it is here most gratefully acknowledged. Mrs. Butler is of course the former Fanny Kemble, married in 1834 to dashing and prodigal Pierce Mease Butler of Philadelphia. Their union would, except for the happiness of the birth of two daughters, prove a personal tragedy, for it ended in a bitter divorce in 1849.

Checking provenance was important since it might, just might, lay the ghost of that elusive second annotated copy. But this *Journal* proved to have been at Sixteen Gramercy Park for seventy-two years! A small library marking on p. [v] reads "271 Ja 28 '95 E. R.," and the club's 1895 annual *The Players* also lists "E. R." as a current donor. Who stood modestly behind these mere initials is not yet known. It might have been renowned lawyer Elihu Root, a founding member, but would not his name be listed in full

like the other donors that year? The only other possibility at present is a "Mrs. Ellen Roberts," who in 1905 gave Edwin Booth materials to the club—despite its stubborn tradition, still maintained, of only an all male cast. The how and why of this Kemble gift remain, for the literary gumshoe, confusion worse confounded.

Nevertheless the contents are the essential thing. And it is challenging to turn once more the pages of this forceful account of Fanny Kemble's first impressions of the U.S.A. Clearly displayed are the natural talents of a writer who, says John Scott in his edition in 1961 of her *Journal of a Residence on a Georgia Plantation in 1838-1839*, "was a part of the same Romantic movement that produced Shelley, Byron, and Keats." Her earlier book was both informative and irritating in its acute observation and candor. American readers especially bridled at the blanks she discreetly left for many names. The reaction in this country included satirical cartoons like those accompanying this article. And in London even her fond parents were non-plussed. The *Memoirs* of the astute C. C. F. Greville noted that, on first reading, her father found the book "full of sublime things and vulgarities" and her mother "was divided between admiration and disgust."

It is to Britain on this eve-of-Victoria that we return as the next step in our retracing. It was almost certainly there that one other reader, held by her text and tone, became the penman in Volume I of the English edition. As stated above, its pencilled additions, comparatively few in number, look in places deceptively like Miss Kemble's youthful hand. But internal evidence rules against her, in favor of Mr. Richard Bell, a fellow transoceanic voyager. His recollections and shipboard souvenirs are the value of this Players Club Kembleiana.

The sailing ship *Pacific*, under Capt. Benjamin L. Waite, left Liverpool on August 1, 1832, carrying crew, ninety steerage, and eighteen cabin passengers. Almost five weeks later, on September 3, she tied up in New York, after a crossing of average time, but one dramatically punctuated in mid-Atlantic by a storm so severe

that heavy seas crashed in a skylight over the passengers' quarters, and on deck so terrified the helmsman that he had to be driven back to the wheel by the mate with a hatchet.

Miss Kemble's diary, assiduously kept despite all distractions in the Atlantic or on the *Pacific*, including intermittent *mal de mer*, recorded at the same time many more pleasant hours. Her lively descriptions in print included the "Bible cover" she sewed and the chats with her aunt and gentle chaperone "Dall," Scott's *Quentin Durward* to read or listen to sitting under a pavilion on deck, gorgeous sunrises to emote about and the sight of "the Aurora Borealis, which rushed like sheeted ghosts along the sky." In addition, there were new acquaintances to meet and friends to make.

Among these she especially mentioned in print, though leaving dashes for their actual names, Col. (Sibell) "an American; very good-natured and talkative," Miss (Hodgkinson) "a nice, pretty-looking girl, who is going out with her brother" an Englishman now settled in Boston, Mr. (Staley) a "young Sheffield giant" and commercial traveler, and a Mr. (Bell) "a nice, good-tempered young Irishman" also headed for the States on business. It would be simpler for this yarn about amateur sailors if this last gentleman had been the only Mr. Bell on board, but, as luck would have it, there were two, and it is not easy to tell them apart in Fanny's prose. In any case, as can be shown from his own words, it was a Richard Bell, identifiable as this young Irishman, who authored the commentaries in *The Players* club copy.

At several points, after filling in Kemble blanks with "Bell" (curiously, never with "me" or "Richard Bell," etc.) he added unmistakably autobiographical remarks. For example, when once on land, and in Philadelphia, Miss Kemble on October 17 described a meeting there with "Mr. ———," late of the *Pacific*, who could speak of American "life and manners" from a resident's and traveler's experience. His resulting opinions she then added were "anything but agreeable." Below in his script is "I don't remember ever having expressed such opinions."

Further evidence is the Fanny Kemble letter pasted onto a front flyleaf of the English Volume I. Addressed simply to “Mr. Bell,” and without date or place, it reads:

My dear Mr. Bell

Tis half past eleven and I conclude we shall not see you this evening—I wish you a prosperous voyage and will if you will be kind enough to leave me your address in New York forward to you a letter for my brother which he will I am sure be glad to receive from your own hand with best wishes for your health and prosperity pray believe me

Yours truly—Fanny Kemble

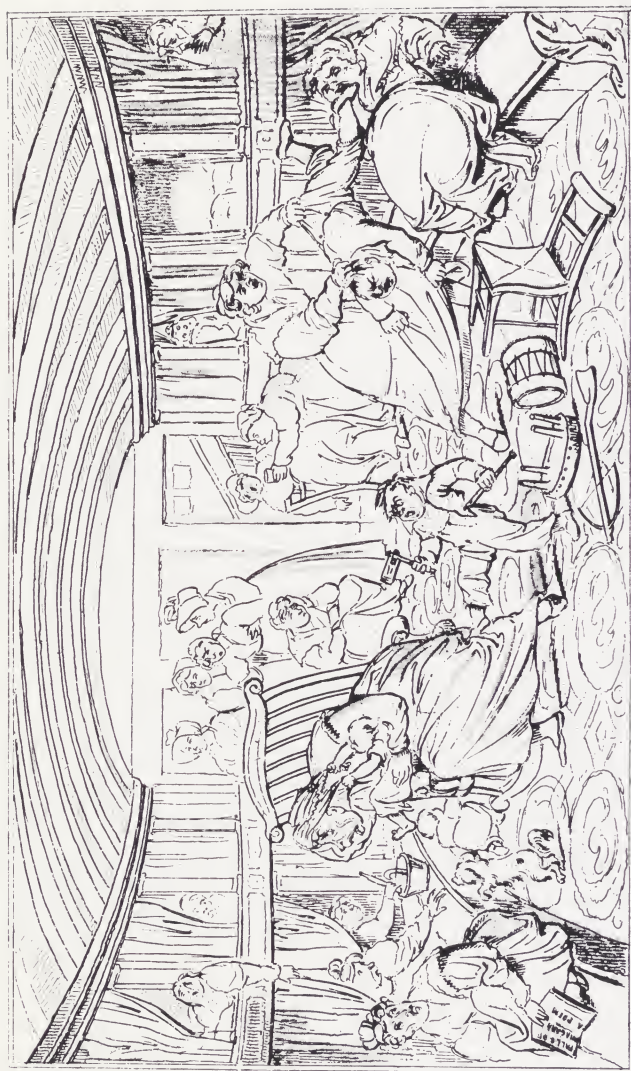
This can readily be keyed to the *Journal* passage stating that Mr. (Bell), who in context cannot be other than the same young Irish businessman, is about to return to Britain. Manifestly he saved her letter to him as a memento and put it, appropriately enough, in her book when it appeared. The brother by the way, as her Columbia notations suggest, is not her scapegrace younger brother Henry (1812–1857), whose life later supplied Fanny’s friend Henry James with an original for the fortune hunter in the novel *Washington Square* (1880–1881), but her elder brother John Mitchell Kemble (1807–1857), Cambridge scholar who would distinguish himself in studies in Anglo-Saxon history and literature.

For Richard Bell, Miss Kemble’s *Journal* must have been hard to take in at least one other place where she was outspoken. Remember, though, that in 1835 his identity was protected by a blank space. But as his fill-in shows, he recognized himself quickly in her passage, written in New York on September 5, describing briefly his farewell visit before his departure for Baltimore. Fanny calls him “clever enough” and concludes “I am sorry he is going,” but not before saying something else that is neatly cut out of The Players copy! Could it be anyone but the sensitive Mr. Bell who himself clipped out—who knows precisely why—the description she gave of him as having “more tongue than brains?”

But these are lines Miss Kemble penned on land again. We have

I made acquaintance with a bewitching Newfoundland puppy whom I greatly coveted Vol. 1, p. 139
Was introduced to a most enchanting Newfoundland dog whom I greatly coveted Vol. 1, p. 221

CARTOON OF FANNY KEMBLE WITH CANINE FRIENDS



I at length very composedly took him up in my arms & deposited him on his back in one of the upper berths, whereupon his brother flew at his mother kicking, thumping, screaming & yelling. The cabin was in an uproar; the little wretch I held in my arms struggled like a young giant, & tho' I succeeded in lodging him upon the upper shelf presently slid down from it like an eel Vol. 2, p. 71

moved too far from the landlubber company on the *Pacific* in high summer. Shortly after sailing, the camaraderie that shipboard companions develop spontaneously, to ease the predictable tedium and tensions of an extended trip ahead, took over. Fanny, under August 3, printed these details of a characteristic "fun thing," as a later generation might say, which the cabin group enjoyed together—a kind of mock heroic club, complete with overblown constitution and silly assumed titles:

. . . presently we were summoned on deck by sound of bell, and oyes! oyes! oyes!—and a society was established for the good demeanor and sociability of the passengers. My father was in the chair. Mr. ——— was voted secretary, Dr. ——— attorney-general; a badge was established, rules and regulations laid down, a code framed, and much laughing and merriment thence ensued.

She continued, "We adopted titles—I chose my family appellation of Puddledock: many of the names were very absurd, and as a penalty ensued upon not giving every body their proper designation, much amusement arose from it." Puddledock—if you please! But nothing else of her temporary title escaped into print.

It took The Players club volume to supply the rest of their lighthearted nonsense. For this special part of the *Journal* pleased Richard Bell enough to affix to his copy the originals of the official papers of this punning Round Table on the high seas. His note below Fanny's lines reads "See the sheet at the first page," and pasted inside the front cover are two folded sheets, in his holograph, containing, complete with curlicues and paraphs, the "Constitution of the Pacific Society," and with it a separate sheet (were they all one once?) with the signatures of the members alongside their sea-going honors. On the second, the ladies signed first, and lo, Fanny Kemble's name led all the rest, as "Dutchess [*sic*] of Puddledock." The other signers included Harriet Hodgkinson as "Dutchess [*sic*] of Mont Gai (Fanny's spelling like her choice of rank may well have set the fashion); and among the gentlemen, the Colonel signed as "Marquis of Humbug," Andrew Staley as

"Lord Foremast," and a James Bell less imaginatively as "Captⁿ Beaumont."

This James provides another Mr. Bell to trouble the inquisitive modern reader. It is, as already mentioned, not positive in the various annotations, at Butler Library or at the Walter Hampden, which "Bell" is involved every time. Nor is there any added clue to a family relationship between the two Bells, though years later Fanny's written footnote described James as "an Irishman established for many years in New York where he has made a fortune." She also notes in the Columbia copy, and perhaps with her memory playing her false, that just as Charles Kemble was elected President, James Bell was elected Secretary.

Nevertheless, there can be no doubt whose pen inscribed most of this little "Pacific Society" archive. Below the Constitution, all fifteen articles of it, and immediately after Charles Kemble's signature as "Prince of Peace," a "Rich^d Bell" signed himself with great flourishes as "Duke of Mont-o Bell-a." And the hand throughout these manuscript pages, and elsewhere in this copy, is predominantly his. His also is the penmanship visible in the corner of the page which remains stuck to the inside of the back cover, though whatever full sheet was once there is probably lost for good. The sheets in front show no tears to match this scrap.

No matter. Richard Bell's recovered words carry distinct echoes of the good times had by the ephemeral society, especially it is fair to guess when, close to New York harbor, the President, as empowered in their formidable Constitution, dispersed the accumulated fines levied in jocularly on forgetful members—fines that could include "one bottle of Champagne." Still, it seems a bit too fanciful to say, as does Dorothy Bobbé in her sentimentalized *Fanny Kemble* (1931):

In a month a small group of people, confined to the minimum of sea-going quarters, cannot help taking on some of the aspects of a family. And of this particular family Fanny had undoubtedly been the pet.

The handsome young actress, gifted as well with personality

and wit, was probably too much the bird of rare plumage to be universally popular—at least with the ladies. There is a hint of this in a pencilled footnote written in The Players club copy. An August 22nd paragraph by Fanny speaks in print, with a touch of genuine embarrassment (for she was not inordinately vain) of the "abundant admiration" of two fellow passengers who are designated only with one dash. Bell annotates thus:

. . . the Hodgkinsons—I think—or it may be the Bells as two were on board—on again reading I think it must be the Bells as she would not talk of Miss H—————[’s] "abundant admiration"

The penman rang no bell here, for Fanny’s own note in the Columbia copy is "Hodgkinsons."

Whatever her relations with the ladies, the twenty-two year old star, so recently the toast of London, inevitably captured the attentions of several of her gentleman companions. The published *Journal* records numbers of gala song-fests with trousered troubadours, all quite properly in public, in do-it yourself entertainments, particularly during inclement weather. Also, more privately, she was a determined walker on deck, on balmy days and nights, seldom lacking for a male escort. The Special Collections copy regularly identifies as chief among them Col. Sibell, Mr. Staley, Mr. Hodgkinson, and an unbaptized "Mr. Bell."

Our Mr. Richard Bell felt the urge to scribble a marginal gloss to one such, rather cryptic Kemble passage. She chose to publish about one August 16 stroll:

I and Mr. ——— took a long walk on deck; talking flimsy morality, and philosophy; the text of which were generalities, but all the points individualities; I was amused in my heart at him and myself. He’d a good miss of me at ———, heaven knows I was odious enough; and therein his informer was right.

A shipboard flirtation? He wrote, as cryptically, "I cannot understand this—*exactly*—but if what I surmise is true, it is *most* singular she has alluded to it. *R B.*" Fanny’s pen filled in "Bell" for the first blank above. The second she left for us to figure out.

Despite the help supplied by these two unevenly filled-in copies of the *Journal* of 1835, some of the old-fashioned mystery of her original remains. And it may be that still, somewhere in the wings, is that third “ghost” copy, waiting for a cue. Is it possible some reader of these lines can play prompter and bring another annotated version on stage?

Whatever eventuates, it is still possible to be charmed, if only for a little while, by Richard Bell’s rediscovered rubrics. They bring us momentarily closer to one of the most storied actresses and attractive diarists of a bye-gone age. In our time, certainly, she must have become Dame Frances Anne Kemble, at the least. As *The Players club* volume reveals, she did become, aboard the good ship *Pacific* in the summer of 1832, that chance-met and delightful cruise companion, Her Grace of Puddledock, Fanny Kemble — “Dutchess” in a deckchair.

They Said "Yes" to the Twenties

CHESTER G. ANDERSON

'YES,' and never 'no' was our answer to the fabulous twenties," writes Caresse Crosby in her memoir, *The Passionate Years*. She and her husband Harry said "yes" to the same decade that gave the world James Joyce's *Ulysses*, that sombre-gay book which ends with Molly Bloom's well-known affirmation: "yes I said yes I will Yes." The yea-sayers meet in the inscribed copy (No. 32) of the special limited issue (100 copies on Dutch handmade paper) of the first edition of *Ulysses* (1922), presented to Columbia this year by Mr. John M. Crawford, Jr., in memory of the late Jack Harris Samuels.



The copy itself has been perfectly preserved in a binding of full blue morocco, tooled in gold, over the first-edition cover of Grecian blue paper with white lettering. The binding bears the Crosby coat-of-arms overlaid with the intimate acrostic made of the names, Harry and Caresse.

Beginning with the elegant binding, then, the student who holds the book in his hands can muse on the different kinds of things to which the Joyces and the Crosbys—especially Molly Bloom and Caresse Crosby—said "yes." Their diverse worlds are evoked by the nine special markings in this copy of *Ulysses*. They are discussed below in correspondingly numbered paragraphs.

Mrs. Crosby has generously helped me to understand most of the markings.

1. The binding and the crossed names on the coat of arms suggest the differences between the Very Rich and well-connected American Crosbys and the shabby-genteel Joyces and Blooms. While Molly speaks of "my mother whoever she was," Caresse's relatives are New Yorkers like the Morgans (J.P. was "Uncle Jack"), the Van Vechtens, Clasons and Schuylers, and the "best" of New England society: through her mother, Mary Phelps, she is a direct descendant of William Bradford of Plymouth, first governor of the Massachusetts Bay Colony.

Before she married Richard Peabody, who connected her to the rest of Back Bay society, Caresse was Mary ("Polly") Phelps Jacob. When she came out, she was presented at the last diplomatic court in England before World War I.

I was the only American debutante to be presented at that court and the build-up was terrific. I was taken first to Paris, to Boué Soeurs, to have my gown made. It was of white brocade shot through with golden threads, very décolleté, with a huge swirl of tulle around the bodice. The train and the headdress were to be made in London on Bond Street by a Mrs. O'Connor. . . . This train was eight yards long, by command, and somewhere near the end an enormous rose of tulle was centered.

Molly would have loved the dress and the entrance on the crimson carpet.

one of those kidfitting corsets Id wanted advertised cheap in the Gentlewoman with elastic gores on the hips . . . garters that much I have . . . sure you cant get on in this world without style all going in food and rent when I get it Ill lash it around I tell you in fine style I always want to throw a handful of tea into the pot . . . the old rubbishy dress that I lost the leads out of the tails with no cut in it but theyre coming into fashion again . . . rummage sale a lot of trash. . . .

Joyce, too, liked elegance. But the best he could do for ancestry was a landowning greatgrandfather from Cork on his paternal side



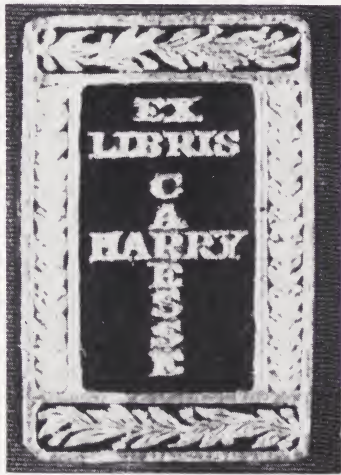
Caresse Crosby

and a rather distant and obscure connection on his maternal side to Daniel O'Connell, "The Liberator." Most of the Joyce money had been squandered by the time Joyce's father inherited the family fortune, and he quickly spent the rest.

And anyway, the Irish can hardly be extravagant and careless in the same way that Americans can. They cannot (as Harry Crosby did) write checks for large amounts on restaurant

china or come out at Buckingham Palace or ride a small elephant in the Beaux Arts parade, as Caresse Crosby did, naked to the waist though painted in pretty colors. After the ball she returned to their apartment to find Harry, home before her, scrubbing the paint off three other beauties in a spacious tub accommodating four.

2. The bookplate on the inside cover of the morocco binding, Mrs. Crosby tells me, was their final one, as the acrostic over the coat-of-arms was their first. Mary Phelps Jacob Peabody Crosby took the name "Caresse" when, in 1927, Harry decided to leave the Paris office of the banking firm of J. P. Morgan and Company so that he and Polly could devote their lives to poetry and other forms of beauty. Mrs. Crosby was about to publish her first book of poems, *Crosses of Gold*, by ———. By whom? "Polly Crosby... sounded





Harry Crosby sun-bathing

unpoetic . . . Mary Crosby . . . sounded bluestocking." Harry suggested the acrostic, beginning with C to go with *Crosby*, and so (to the dismay of kin) they worked it out.

Molly Bloom, Tweedy that was, did not like her given name either: "my mother whoever she was might have given me a nicer name the Lord knows after the lovely one she had Lunita Laredo. . . ."

3. "RA'S RAYS CHEER."

Stamped on the first of the three binding pages in ink, this is an anagram of the acrostic Harry-Caresse. But at the same time it refers to Harry Crosby's special devotion to the sun and to Ra as a sun-god. One of Harry Crosby's best-known poems (Hart Crane liked to recite it) is "House of Ra," which he wrote on their return from a tour of Egypt and other Middle East countries in 1928. In part it reads:

let the sun shine
 (and the sun shone)
 on the first Family Hotel
 in the finest position
 on the River Nile
 (views of the Pyramids from every window)

 on the ladies chemises plain
 on the ladies nightgowns plain

 on the ladies pyjamas silk
 on the ladies drawers silk

 O Sun I in to you
 the arrow of my soul

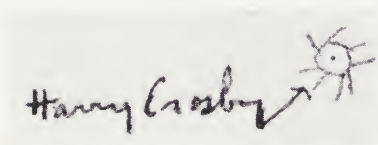
(under the sharp point
that pierces the flesh)

let the sun shine
(and the sun shone)

Molly had little time for the sun, though she thinks briefly, "I had a splendid skin from the sun and the excitement like a rose," and recalls that Bloom ". . . beseeched of me to lift the orange petticoat I had on with sunray pleats that there was nobody he said hed kneel down in the wet if I didnt . . . I suppose there isnt in all creation another man with the habits he has. . . ."

4. "(42) a #3." (In pencil.) Mrs. Crosby cannot identify this, nor can I.

5. "M. LeBaron." The tiny stamp of the well-known Parisian book binder.



6. This was Harry Crosby's usual way of writing his signature, signifying a flight into the sun. He and Caresse also used the diagram of the arrow

flying into the sun as the symbol for the Black Sun Press, which they founded in Paris in 1927. In the following three years before Harry's suicide in 1929, they published eight more of his books and, either before or shortly after his death, added Hart Crane's *The Bridge*, Marcel Proust's *Forty-Seven Letters*, D. H. Lawrence's *The Escaped Cock*, Joyce's *Tales Told of Shem and Shaun* and *Collected Poems*, and many others.

Columbia University's Special Collections contain some of the books published by The Black Sun Press. They are, even today, fine examples of the typographer's art. Caresse tells the story in *The Passionate Years* of seeking through the Latin Quarter for a good printer and finding Roger Lescaret, Imprimeur, in the rue Cardinale, briefest of streets. He loved paper, ink, type and, more important, relations of spaces. He became their printer.

His sense of what page should look like led to an interesting in-

cident in the relations between Joyce and the Crosbys. Those relations had been a little strained during the production of *Tales Told of Shem and Shaun* because Caresse had to lock her beloved whipplet, Narcisse Noir, in her bathroom while canisphobic Joyce sat in the livingroom correcting proofs, following what was by then his established custom of adding freely to the text.

The pages were on the press and Lescaret in consternation pedaled over to the rue de Lilly to show me, to my horror, that on the final “forme,” due to a slight error in his calculations, only two lines would fall *en pleine page*[:] this from the typographer’s point of view was a heinous offense to good taste. What could be done at this late date! NOTHING, the other *formes* had all been printed and the type distributed (we only had enough type for four pages at a time). Then Lescaret asked me if I wouldn’t beg Mr. Joyce to add another eight lines to help us out. I laughed scornfully at the little man, what a ludicrous idea, when a great writer has composed each line of his prose as carefully as a sonnet. . . . Lescaret turned and pedaled sadly away—but the next noon when I arrived at 2 rue Cardinale, joy seemed to ooze from the doorway of the Black Sun Press. Lescaret bounced out and handed me that final page. To my consternation eight lines *had* been added.

“Where did you get these?” I accused him.

“Madame, I hope, will forgive me,” he beamed. “I went to see Mr. Joyce personally to tell him our troubles. He was very nice—he gave me the text right away—he told me he had been wanting to add more, but was too frightened of you, Madame, to do so.”

Molly, an avid reader, cares little for the design of a book:

I wonder what kind is that book he brought me Sweets of Sin by a gentleman of fashion some other Mr. de Kock I suppose the people gave him that nickname going about with his tube from one woman to another.

7. “bought from Gumundian [?—this word is not legible] for 2800 francs (WVRB fund) this sixteenth day of June 1928.” Who or what “Gumundian” might be is not clear, but Mrs. Crosby tells me that WVRB refers to “The ‘Walter Van Rensselaer Berry Fund’ . . . a name that Harry gave to monies that came to him at the time

bought from Cunningham
for 2800 francs
(W V R B fund)
this sixteenth day of June 1928

of 'Cousin Walter's' death, the same time as the books, to buy others."

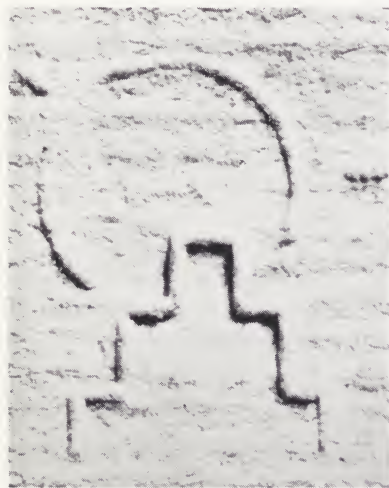
It was through Walter Berry that Harry and Caresse met writers of the older generation who were his close friends, particularly Edith Wharton and Marcel Proust.

June 16, 1928, was the twenty-fourth anniversary of Bloomsday, the day on which *Ulysses* takes place. When the Crosbys purchased the book, they had heard of Joyce through Sylvia Beach, who operated Shakespeare and Company, but it was not

until 1929, apparently, that an introduction was arranged through Eugene Jolas and Stuart Gilbert.

8. The following emblem, embossed without ink: According to Mrs. Crosby, this is the "Sun Tower" at *Le Moulin du Soleil* piercing the sun, one of Mr. Crosby's signs "not often used."

Le Moulin du Soleil was the name the Crosbys gave to a mill with a high tower on the ancestral lands of Loch



Radziwill, the Château de Ermenonville. They purchased the mill from Armand de la Rochefoucauld in 1928 with a check for the balance in their bank account, somewhere between forty thousand and four hundred thousand francs. Harry wrote the check on one of Caresse's cuffs. They refurbished the mill and added such necessities as a swimming pool, many bedrooms, and a sun dial. There they entertained often as many as thirty or forty persons at parties. By this time their intimate acquaintance included not only many members of the aristocracy, but also most of the artists and writers of the period: Giacometti, Noguchi, Sato, Max Ernst, Eliot, Pound, Fitzgerald, MacLeish, Hemingway, Dos Passos, Cocteau, Picasso, Dali, Cummings, Walker Evans, William Carlos Williams, Gide, Valery, Brancusi, and many others. Guests for longer periods included D. H. Lawrence and Hart Crane, who in their ways participated in the worship of the sun. There Crane wrote part of "The Bridge," perhaps the finest complete work ever published by The Black Sun Press. "I love to entertain my friends and even at times my enemies—but entertain I must. . . ." says Caresse.

Molly Bloom had longings in this direction, too, though relatively few of them were fulfilled.

. . . let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks . . . Id like to sip those richlooking drinks those stagedoor johnnies drink with the opera hats . . . they all write about some woman in their poetry well I suppose he wont find many like me. . . .

9. On the half-title page of *Ulysses* the copy is inscribed, "To // Henry [sic] and Caress [sic] Crosby // James Joyce // Paris // 26 March 1929."

The misspelling of the names so dear to Mr. and Mrs. Crosby (as she had said when they had invented her new name, "no compromise even to the final E. . . . 'Forever to be Harry and Caresse'") must have hurt them. But then, Joyce and the Crosbys had little in common. The talents of Harry and Caresse were fine taste, en-

To
Harry and Caresse Crosby
June 1928

Paul
26 March 1928

ULYSSES

Inscription to the Crosbys by James Joyce

thusiasm, and the ability to win and keep friends. Joyce had, as one friend said, "no taste—only genius." He liked the dull daily life of the burgher, and he tried his relatively few intimate friends sorely. Caresse describes the Joyce's apartment "back of the Gare Montparnasse" where she and Harry first met the great man:

. . . the apartment was tidy but unimaginative, we sat in the dining room. I think I remember an upright piano and a goldfish bowl, I don't remember any paintings on the wall; but there was a rug. . . . Also I remember that Joyce was uncommunicative and seemed bored with us . . . until something was said about Sullivan's concert the evening before. . . .

A week later they were invited to the Joyces'. Caresse comments: ". . . I think we drank beer. Nora had cooked a special Dublin dish, a huge one. . . ."

Molly was a lot like Nora and Joyce.

my belly is a bit too big Ill have to knock off the stout at dinner . . . Ill get a nice piece of cod . . . O I like my bed God here we are as bad as ever after 16 years how many houses were we in at all . . . I want to do the place up someway dust grows in it. . . .

Joyce inscribed this copy of *Ulysses*, Mrs. Crosby says, “. . . on a day when he came to our apartment, 19 rue de Lille, to correct proofsheets of “The Mookse and the Gripes” [a part of *Tales Told of Shem and Shaun*]. We left for New York in the fall of 1929. Harry died in New York on December 9, 1929. . . .”

At present Mrs. Crosby, still saying “yes” to beauty, spends her summers at the Castello Roccasinidalde, Province di Rieti, in Italy, and her winters in the United States. Within the past year she addressed the James Joyce Society of New York on her memories of Joyce.

BIBLIOGRAPHICAL NOTE

The most widely read edition of *Ulysses*, that published by Random House in 1934 and reprinted until 1962 in the Modern Library issue, was based on the notorious and inaccurate piracy committed in 1929 by Samuel and Max Roth of New York. In 1962 Random House “re-edited” the book by substantially reprinting the John Lane edition, substituting English for American errors. A half-dozen of the eighteen episodes of *Ulysses* have been edited at Columbia as doctoral dissertations under the direction of Professor William York Tindall. Others are or will soon be in progress.

Special Collections now contains copies of the first, fourth, and sixth printings of the first edition and a copy of the Odyssey Press edition (1932), the best so far, though the most difficult to obtain. To complete the history of bibliographical variants of *Ulysses*, Columbia also needs copies of the printings eight through eleven (1926–1930).

Some Early Posters of Maxfield Parrish

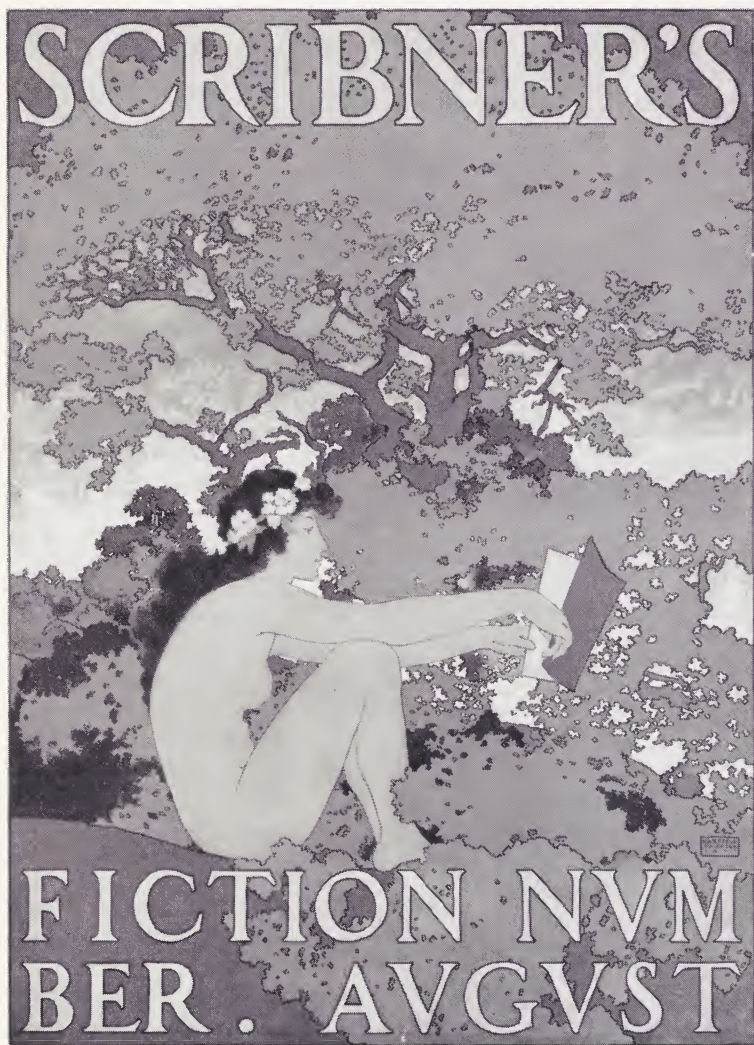
SARAH FAUNCE

 ONE OF THE most valuable collections presented to the Libraries in recent years is that of the late Solton Engel (1916c) and his wife, Julia Engel. Included in this gift of first editions, manuscripts and original drawings is an impressive collection of late 19th and early 20th century posters. This large collection represents the work of more than a hundred different designers, including such internationally renowned artists as Aubrey Beardsley and Alphonse Mucha. As the cataloging proceeds, new names will come to light. Such a collection is of especial interest today, when we are witnessing a revival of good poster design and in particular of the Art Nouveau style both in typography and illustration. Many of these posters show the widespread and fertile effect of Art Nouveau.

One of the designers who is well represented in the collection is Maxfield Parrish, who died only recently after a very long career as a popular illustrator and decorator and whose best-known work in New York is the mural which he did in 1902 for the King Cole Bar in the St. Regis Hotel. The group of posters reproduced in the following pages date from this period—1895 to 1903—when Parrish was in his late twenties and establishing his style. The posters are advertisements for such popular periodicals as *Scribner's* and *Harper's Weekly*. A glance at the magazines themselves shows that Parrish had freed himself from the fussy anecdotal realism that characterized many of his contemporary illustrations and was open to the new currents of design from Europe.

The poster for the fiction number of *Scribner's* of August, 1897, brings Beardsley to mind, with clear linear silhouette of the figure, complicated patterning of the foliage, and faint air of pagan deca-

dence. But in spirit Parrish is far removed from the depths of worldly and underworldly experience implied in Beardsley's work, nor is he an inventor of Beardsley's stature. Rather he adapts the new principles of flatness, linearity and simplicity to his own spirit which is essentially that of a gentle humorist. In the Christmas *Scribner's* poster for 1897 he uses a large flat clear shape to create a portly footman with humorously exaggerated features, carrying a plum pudding, while in the *Harper's Weekly* Christmas poster of the same year the silhouetted black cat, a favorite figure in French design of the period, carries no sinister implication. The use of the diagonal and the cutoff pattern in the *Success* poster of 1901 is sophisticated, but the spirit of the whole image is straight out of cracker-barrel America—indeed from rural Vermont, where Parrish ultimately made his home.



THE CHRISTMAS SCRIBNER'S



Poem by Rud-
yard Kipling ✕

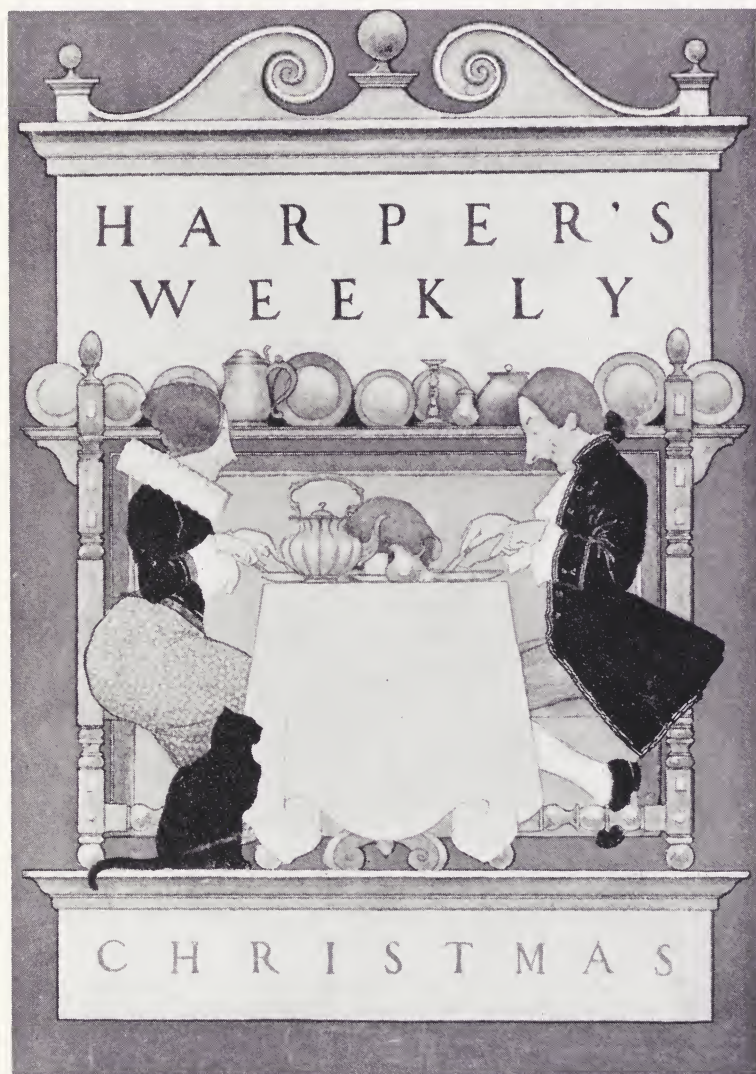
Six illustrated
stories by Joel
Chandler Harris
Henry van Dyke
and others ✕ ✕

Poem by James
Whitcomb Riley

The Workers by
Walter A. Wyckoff

The Art Features
include Christmas
frontispiece by A.
B. Frost ✕ 8 pages
in colors by A. B.
Wenzell ✕ 21 Re-
productions of Sir
E. J. Poynter's work

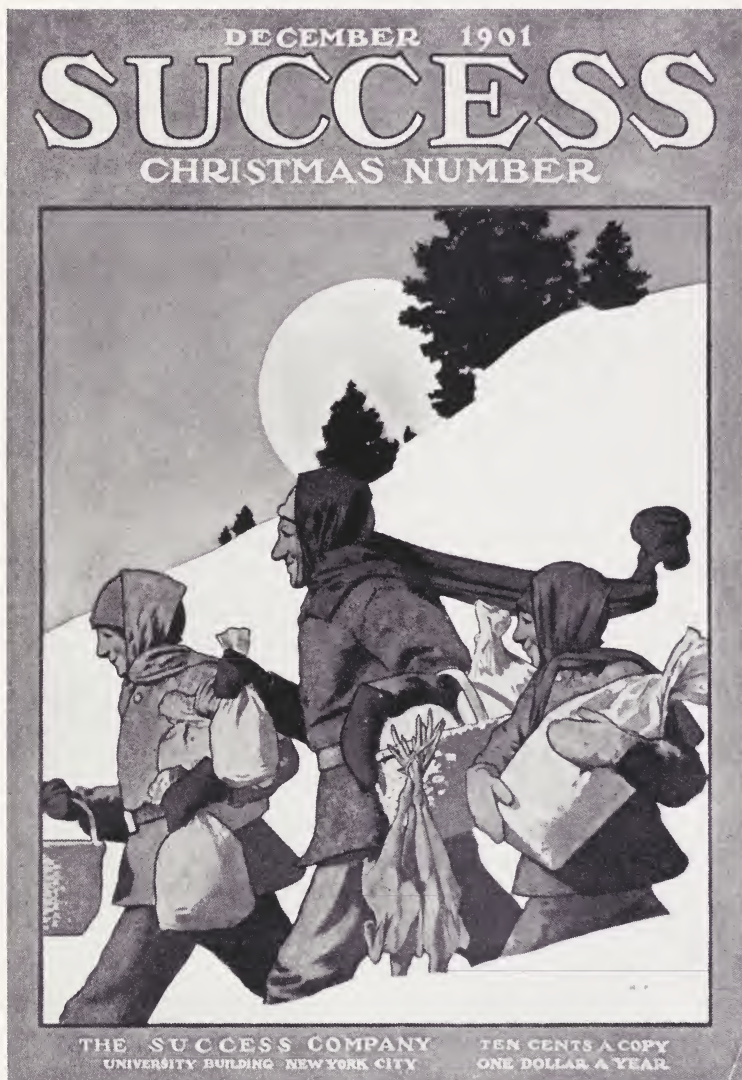
Special Christmas
Cover in 9 colors
by Maxfield Parrish



Saint Patrick Number



10c.



Our Growing Collections

KENNETH A. LOHF

Gifts

A. I. G. A. gift. The American Institute of Graphic Arts has continued its practice of placing a full set of each year's "Fifty Books of the Year" award winners in Special Collections. The current gift comprises the 1966 exhibition of books published in 1965.

Bach gift. The family of Richard Bach (A.B., 1909) has presented his library and papers to the Avery Library. A noted educator and historian, Mr. Bach was the Acting Librarian of Avery from 1918 to 1920, and his library contains many splendid volumes on architecture and the decorative arts.

Barrett gift. Books from Alexander Hamilton's library are exceedingly rare, and it is with special pride therefore that we note the gift by Mr. James H. Barrett, of Birmingham, Michigan, of one such volume. It had been in the possession of the Barrett family for four generations. It is George Crompton's *Practice Common-Placed: or, The Rules and Cases of Practice in the Courts of King's Bench and Common Pleas, Methodically Arranged*, volume one, the second edition, London, 1783, bearing the signature of Alexander Hamilton both on the fly-leaf and the title-page, and containing notations throughout in the hand of Hamilton's son. This unique volume, illustrating Hamilton's interest in current legal problems, has taken an honored place alongside the Hamilton letters and mementos already housed at Hamilton's Alma Mater.

Citizens Union gift. The Citizens Union of New York City has made further additions to the collection of its papers. Included in the recent gift are approximately six hundred biographical files on candidates who have run for office in New York City and New York State during the period 1900-1964.

Clifford gift. Professor James L. Clifford (M.A., 1932; Ph.D., 1941) has added an important item to our holdings of eighteenth century English literature. He has presented a scrapbook, "Collection of Johnsonian Cuttings," formed by the eighteenth-century antiquarian and author, Samuel Lyson, which contains newspaper and magazine cuttings, dated chiefly 1784-1786, relating to Samuel Johnson and his biographers. Many of the pages are annotated by Lyson and the later owners of the scrapbook. This volume, of great importance for the study of Johnson, Boswell, Mrs. Thrale, and other members of the Johnson circle, has been used by Professor Clifford in his own researches into various literary aspects of the period.

Colby gift. Colonel Elbridge Colby (A.B., 1912; A.M., 1913; Ph.D., 1922) has presented a collection of seven books written by Columbia professors, including Charles S. Baldwin, Carlton J. H. Hayes, Cassius J. Keyser, William R. Shepherd, and Preston W. Slosson. All of them are autographed or inscribed to Colonel Colby.

Fuhrmann gift. The late Otto W. Fuhrmann, an authority in the fields of printing and the graphic arts, is remembered with warmth and respect by his colleagues in the Columbia Libraries. His knowledge of early printing and manuscripts was of considerable assistance in the cataloguing of many of our most valuable books and manuscripts during the years 1950-1954 when he was a member of the staff of Special Collections. During his lifetime he collected a large and representative library of materials relating to the history of typography and printing, and Mrs. Fuhrmann (A.B., 1911, B.) has now made a gift to the Libraries, in his memory, of a valuable portion of this most impressive collection. Numbering well over seven hundred volumes, the collection includes, in addition to leaves of medieval and Renaissance manuscripts dating from the tenth through the sixteenth centuries, exemplars of the work of noteworthy printers and presses from Gutenberg to the Press of the

Woolly Whale. There are seven incunabula, of which the most important are a leaf from Gutenberg's 42-line Bible and Nicolas Jenson's 1480 printing of Antoninus Florentinus, *Summa Theologica Pars Quarta*. The Fuhrmann Collection greatly increases the research value of our graphic arts materials, and it is an appropriate memorial to one of our former associates who devoted his career to the study of the evolution of printing.



Model of a church, attributed to
Charles Bulfinch. (Ide gift)

Grundy gift. Miss Isobel Grundy, formerly of the staff of the English Department and now a graduate student at Oxford University, has sent us a copy of a handsome edition of Matthew Arnold's *Thyrsis* which she and her colleagues at Oxford recently printed on the Daniel Press in the New Bodleian Library.

Henderson gift. Mrs. Harold G. Henderson (A.B., 1925, B.) has presented two volumes, each of which has a unique association

with Columbia. One is *The Roster of the Round Table Dining Club*, New York, 1926, the copy that had belonged to Brander Matthews. Tipped in at the end of the volume are twelve letters written to Matthews by members of the Club, the most important one being an autograph letter from Rudyard Kipling. The other volume Mrs. Henderson has presented is *The Life of the Rev. George Crabbe*, Cambridge, 1834, inscribed by Park Benjamin to the American poet and journalist, George P. Morris.

Ide gift. Mrs. John Jay Ide has presented to the Avery Library a model of a New England brick church, late eighteenth century, attributed to the famous Boston architect, Charles Bulfinch. Painted in several colors, the model is carved from a single piece of white pine wood. The dimensions are $4\frac{5}{8}$ " x $2\frac{3}{16}$ ", and 9" to the top of the spire.

Knickerbocker gift. Dr. William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) continues his gifts to the Libraries, having recently presented letters written to him by Bonamy Dobrée, Helen Keller, Compton Mackenzie, Morrie Ryskind, and John K. Winkler.

Kraus gift. Mrs. Michael Kraus (B.S., 1964) has presented a large collection relating to her uncle, Max Rabinoff, the impresario who first introduced the Russian Ballet to the United States in 1909. The collection includes Mr. Rabinoff's manuscripts, correspondence, and memorabilia, papers that document his full and rich career in American opera and ballet.

Lamont gift. Since 1954, when Dr. Corliss Lamont (Ph.D., 1932) presented the first group of the papers of George Santayana to the Libraries, he has made additional gifts of significant Santayana letters, manuscripts, and association volumes. Recently, Dr. Lamont has added a fine series of eight letters and three postcards from Santayana to Charles P. Davis, a friend whom Santayana met at the Boston Latin School and of whom he writes warmly in

his autobiography, *Persons and Places*. Written from 1932 to 1939, these letters have exceptionally literary content; Santayana discusses, among numerous subjects, his family and sister Susana, his lectures, the criticism of John Erskine, the writing of *The Last Puritan*, and the Spanish Civil War.

Marshall gift. Mrs. Lenore G. Marshall (A.B., 1919, B.), American poet and novelist, has begun to establish a collection of her papers here at Columbia. Included in the initial gift are the notes and drafts, manuscripts, and proofs of her recent novel, *The Hill Is Level*, as well as a series of seven letters from Irwin Edman written to her and her husband, James Marshall.

Merton gift. Father Thomas Merton (A.B., 1938; A.M., 1939), of the Abbey of Our Lady of Gethsemani, Trappist, Kentucky, continues to make additions to the Merton Collection. Recently Father Merton has presented a group of typescripts of his poems and articles, many of which bear his holograph corrections and emendations.

Morris gift. Professor Richard B. Morris (A.M. 1925; Ph.D., 1930) has made significant additions to his papers. Included in his recent gift are the notes, drafts, typescript, and proofs for *The Peacemakers*, which received a Bancroft Award in 1966.

Parsons gift. Nearly every issue of the *Columns* during the past several years has recorded the continuing generosity of Professor Coleman O. Parsons (A.B., 1928). He has recently presented the three-volume Edinburgh, 1819, edition of *Peter's Letters to His Kinfolk*, printed by the Ballantyne Press, and published anonymously by John Gibson Lockhart. Professor Parsons has also added to our collections a pristine copy of the numbered and signed edition of Robert W. Napier's *John Thomson of Duddingston, Landscape Painter*, Edinburgh, 1919.

Rabinowitz gift. Mr. Aaron Rabinowitz has presented eight useful works, among them the John Hughes edition of the *Letters of*

Abelard and Eloisa, London, 1788, illustrated with copper-plate engravings based on the drawings of prominent eighteenth-century artists.

Saffron gift. Dr. Morris Saffron (A.B., 1925; A.M., 1949) has added to the Columbiana Collection a volume of student lecture notes, most of which are dated in October 1760. The notes were probably taken at the course in mathematics at King's College given by Leonard Cutting, who taught the subject after the death of Professor Daniel Treadwell.

St. Mark's-in-the-Bowery gift. The vestry of St. Mark's-in-the-Bowery has presented to the Avery Library the files of correspondence and documents relating to the architecture and decoration of the church. Letters to and from James Renwick, Alexander Jackson Davis, and Frank Lloyd Wright, among others, make this an invaluable record of nineteenth and early twentieth century architectural activities.

Sewny gift. Mrs. Kathryn W. Sewny (B.S., 1930) has added to our collections a fine letter from John Greenleaf Whittier written to Louise Baird, dated July 17, 1891, in which he expresses gratitude on learning that a work of his "gives pleasure and proves a moral inspiration to others."

Shapiro gift. Mrs. Joseph M. Shapiro has presented a forty-seven volume set of the *Waverley Novels* by Sir Walter Scott, published in London from 1836 to 1839. The fine steel engravings made from drawings and paintings by George Cruikshank and other artists of the period make this an especially handsome set.

Solomon gift. The American artist and theatrical set designer, Florine Stettheimer, is perhaps best known for the lavish sets and costumes she designed for the first American production, in 1934, of Gertrude Stein's opera, "Four Saints in Three Acts," with music by Virgil Thomson. Mr. Joseph Solomon (LL.B., 1907) has presented a collection of Miss Stettheimer's papers, including cor-



Sketch by Florine Stettheimer of a costume for a "major-domo eccentric dancer." (Solomon gift)

respondence, scrapbooks of clippings and photographs, reproductions of art works, and two portfolios of original drawings. Mr. Solomon has also presented to the Brander Matthews Dramatic Museum the puppets that Miss Stettheimer made in preparing her costumes for the Gertrude Stein opera.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926) has presented three highly desirable titles: Robert Burton, *The Anatomy of Melancholy*, Oxford, 1632; Pliny, *The Historie of the World*, two volumes in one, London, 1635-1634; and Alexander Pope, *The Works*, two volumes, London, 1717-1735, with the rare frontispiece portrait.

Unterecker gift. Professor John E. Unterecker (A.M., 1948) has added another group of materials to the collection of his papers he has established in the Libraries. Included in this gift are the files of correspondence, notes, drafts, and manuscripts representing his researches and writings on Lawrence Durrell.

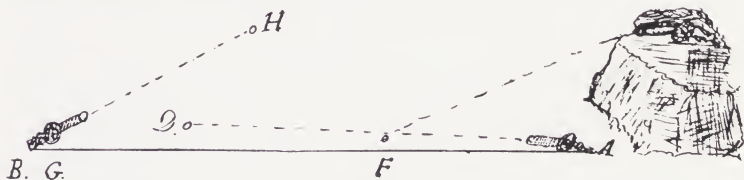
Waugh gift. Mr. Alexander Waugh (A.B., 1929) has presented the "James R. Miller Collection" of American theatrical materials. The collection, formed by Dr. Miller, a Philadelphia physician, consists of files of photographs, programs, pictures, and memorabilia, dating from the mid-nineteenth century to the nineteen-twenties.

Wheeler gift. Mr. John N. Wheeler (A.B., 1908) has presented a large and important archive of correspondence documenting his distinguished career in newspaper publishing and writing. As founder and director of various newspaper syndicates, Mr. Wheeler corresponded with numerous authors, public figures, and presidents, among them, George Ade, Bernard Baruch, Winston Churchill, Calvin Coolidge, Dwight D. Eisenhower, Paul Gallico, Ernest Hemingway, Herbert Hoover, Lyndon B. Johnson, Joseph P. Kennedy, Sinclair Lewis, Theodore Roosevelt, George Bernard Shaw, Harry S. Truman, Henry A. Wallace, and

Orville Wright. Of special interest are the three long and friendly letters from Hemingway written during 1949 and 1950. With characteristic verve and incisiveness, Hemingway writes of his travels, friends, publishers, illness, the Korean War, and his own writing plans. Mr. Wheeler's correspondence forms a collection rich in the literary and biographical detail that generously illustrates the growth of American journalism in the twentieth century.

Recent Notable Purchases

Manuscripts. A manuscript of first importance of a work by Galileo has been acquired for the Smith Collection. It is his "Trattato di Fortificazione," a little-known work, written while Galileo was professor of mathematics at the University of Padua, 1592-1610. Our manuscript, on paper, was written in Italy in the eighteenth century, and it contains diagrams of fortresses, bastions, and fortifications. The work remained unpublished until it appeared in the Milan, 1831, edition of the *Opere*, and it apparently has never been printed separately. No autograph version in Galileo's hand is extant, but it was known to have circulated in manuscript until it was finally printed.



Fortifications designed by Galileo, as shown in an 18th century copy

Continuing to strengthen our holdings of Arthur Rackham autographs, we have added to our collection four letters written to the art critic, William Thomas Whitley, dated 1904 to 1912. The letter of May 30, 1912, is concerned with the exhibition of Rackham's work then being shown at the Salon de la Société

Nationale des Beaux Arts in Paris. Rackham had attended the exhibit to receive the medal of the Société, and he encloses with this letter his translation of a flattering article which appeared in the May 18 issue of *Le Gaulois*. The anonymous writer had visited the exhibition of Rackham's "delicious watercolors," and had termed them a "fine manifestation of art."

Collections. In the February issue of the *Columns* we recorded Isidor Schneider's gift of his papers, manuscripts, and books. We have now added to this collection a large and significant file of Mr. Schneider's literary correspondence which includes letters from many of the important novelists, poets, and literary critics from the nineteen-twenties to the nineteen-sixties. Represented in the collection are Conrad Aiken, Sherwood Anderson, Kenneth Burke, Malcolm Cowley, Theodore Dreiser, Waldo Frank, Lillian Hellman, Robert Hillyer, Alfred Kreymborg, Thomas Mann, Arthur Miller, Marianne Moore, Lewis Mumford, Laura Riding, Muriel Rukeyser, Karl Shapiro, Stephen Spender, Mark Van Doren, and Yvor Winters. Of greatest interest are the six letters and one postcard from Ernest Hemingway, dating from 1926 and 1927, the period when the novelist published *The Sun Also Rises* and *Men Without Women*. Also included with the collection are numerous first editions of books by the writers mentioned above, including early works by the playwright, Arthur Miller, all warmly inscribed to Isidor and Helen Schneider.

It is always gratifying to report the acquisition of a significant body of manuscripts that joins and strengthens an existing collection in our archives. Such is the recent purchase of more than five hundred letters written to the American educator and writer, Curtis Hidden Page, a collection supplementing and broadening the research value of the literary manuscripts and lecture notes that we have owned for several decades. The letters, dealing with publishing and editorial affairs, are from numerous correspondents, including Louis Anspacher, Anna Hampstead Branch, Henry

Seidel Canby, John Erskine, Dorothy Canfield Fisher, Hamlin Garland, Jeannette Gilder, Robert Underwood Johnson, Mitchell Kennerly, Edwin Markham, Leonora Speyer, Joel Spingarn, Ridgely Torrence, Louis Untermeyer, and Arthur Waley.

Individual printed items. Of the numerous titles acquired for the Lodge Collection, the following three incunabula are the most notable: Justinian, *Institutiones*, Rome, Udalricus Gallus, 1475; Johannes Reuchlin, *Vocabularius Breuioloquus . . .*, Nuremburg, Anton Koberger, 1498; and Macrobius, *Somnium Scipionis ex Ciceronis*, Venice, Philippus Pincius, 1500. Also added to the collection is a copy of *La Ulyxea*, published in Antwerp in 1556, the first complete edition in Spanish of Homer's *Odyssey*. The translation, in blank verse, was done by Gonçalo Perez, a sixteenth-century scholar who was secretary to Philip II of Spain.

One of the first scientific works printed in Spain, *Cursus Quatuor Mathematicarum Artium Liberalium* by Pedro Cirvelo, published in 1528, has been purchased for the Smith Collection. Professor of Philosophy at Alcalá, Cirvelo was one of the most learned men of his time, as this study, dealing with arithmetic, geometry, optics and perspective, and music, amply illustrates.

The first German edition of John Napier's *Rhabdologia*, Berlin, 1623, has also been added to the Smith Collection. This work, translated by Benjamin Ursinus, was one of the earliest attempts at mechanized calculation (multiplication) by means of "Napier's Bones," or numbering rods.

Also acquired is a fine copy of a classic work in the history of optics, Jean François Nicéron's *Thaumaturgus Opticus seu Admiranda Optices, per Radium Directum*, Paris, 1646. One of its numerous plates illustrates how an inverted image may be formed on a screen in a dark room, and, thus, this study marks an important step forward in the development of the *Camera Obscura*.

Finally, we must note the purchase, by means of the Bancroft Fund, of a file of *The National Era* from June 5, 1851, through

April 1, 1852, the issues containing the serialization of Harriet Beecher Stowe's *Uncle Tom's Cabin*. This abolitionist newspaper, published in Washington by the American Anti-Slavery Society,

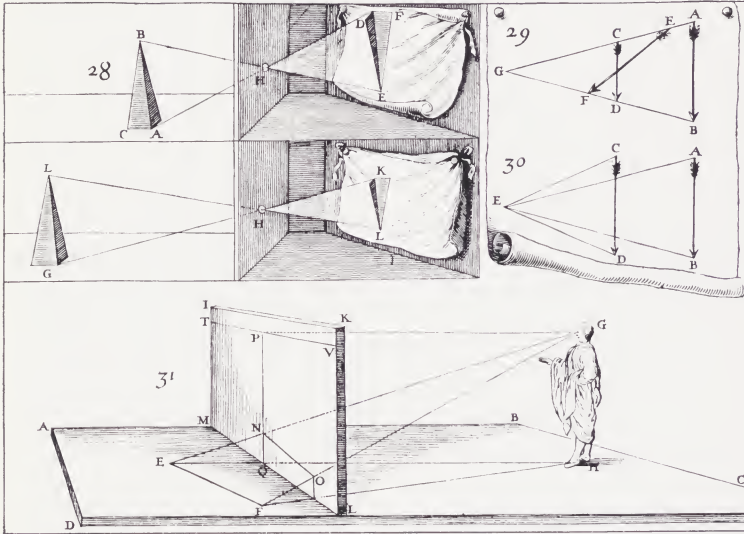
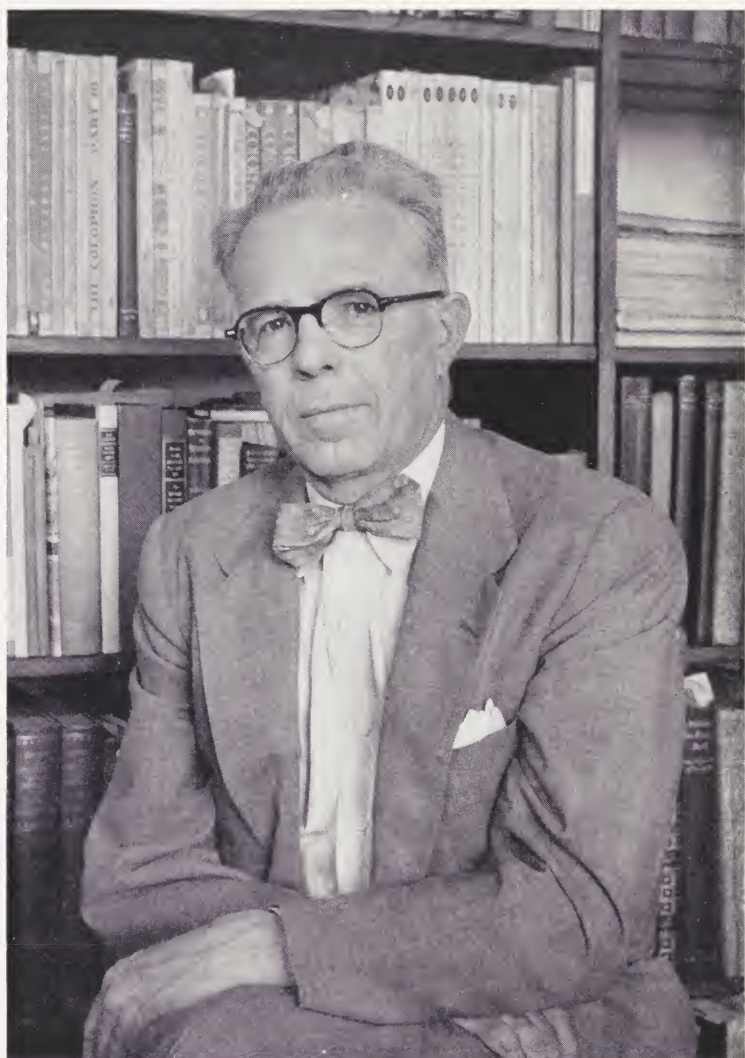


Illustration from Jean François Nicéron's book on optics (1646)

was edited by Gamaliel Bailey and John Greenleaf Whittier. Its editorial attitudes had a far-reaching effect on the political and moral questions of the pre-Civil War period, as the publication of Mrs. Stowe's influential abolitionist work in its columns testifies.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) *Article by Andrew B. Myers*: The reproduction of Gordon Grant's painting of the Black Ball Line ship is from the Fine Arts Collection of The Seamen's Bank for Savings in New York City; the satirical cartoons portraying Fanny Kemble are from *Outlines Illustrative of the Journal of F***** A*** K******, drawn and etched by Mr. ————, in the collection of Andrew B. Myers. (2) *Article by Chester G. Anderson*: The photographs of Harry and Caresse Crosby are from the latter's book *The Passionate Years* (New York, N.Y., The Dial Press, 1953). (3) *Our Growing Collections*: The photograph of the church model was made by Edwin J. Daniel.



Lisa Basch

ROLAND BAUGHMAN

In Memoriam: Roland Baughman

Roland Baughman, who died on October 24, served as the Head of the Department of Special Collections since September 1946. When he came to Columbia after more than twenty years at the Huntington Library, he directed the formation of the department which united the University's holdings of rare books and manuscripts into a single administrative division.

The period of his tenure at Columbia was one of dramatic growth in the acquisition of rare books and manuscripts. Roland Baughman guided that growth with vigor and skill, establishing collecting policies, formulating methods of cataloging and preservation, and expanding services to scholars and researchers. Among the noteworthy collections acquired by gift under his direction were the John Jay Papers, the Solton and Julia Engel Collection, and the Arthur Rackham Collection, as well as numerous archives relating to contemporary authors and public figures. In recent years he has been actively planning the new quarters which will eventually house the Libraries' expanding collections of rare and unique materials.

In addition to his other University duties, he served as Secretary-Treasurer of the Friends during the past year. For many years he was a member of the Publications Committee where his imagination and fresh ideas were a constant help. He was a frequent contributor to *Columbia Library Columns*. His associates in the University and in the book-world will remember him especially for his patience and dedication as a teacher, and for his profound knowledge of the history of printing. But above all this he was a man with a warm personality and a lively sense of humor. He will be greatly missed.

Activities of the Friends

On Tuesday, October 3, the Friends were hosts at a reception on the occasion of the opening of an exhibit of books and manuscripts from the Engel Collection, which was presented to the University by Mrs. Engel and her late husband, Solton Engel. The occasion also marked the publication of a catalogue of the Collection, and a specially-bound copy of the catalogue was presented to Mrs. Engel by Dr. Richard H. Logsdon, Director of Libraries, in the Social Room of Butler Library before some 75 members of the Friends and guests of Mrs. Engel.

To celebrate the centenary of the birth of the artist and illustrator Arthur Rackham, the Columbia Libraries opened an exhibition in the Faculty Room of Low Memorial Library on Tuesday, November 28, of original drawings and watercolors selected from the collection presented to the University over the years by Mr. and Mrs. Alfred C. Berol. The artist's daughter, Mrs. Barbara Edwards, was the guest of honor at the opening, which occasion was also the Fall meeting of the Friends attended by over two hundred members, their guests, and university officials. A catalogue of the Berol Collection, compiled by Roland Baughman, was also published on that date and will shortly be mailed to the membership of the Friends. The exhibition will remain on view in the Faculty Room until December 15, and after that date (until February 15) in the third-floor exhibition area of Butler Library.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION TO COLUMBIA LIBRARY COLUMNS.

* * *

CLASSES OF MEMBERSHIP

ANNUAL. Any person contributing not less than \$15.00 per year.

CONTRIBUTING. Any person contributing not less than \$25.00 a year.

SUSTAINING. Any person contributing not less than \$50.00 a year.

BENEFACTOR. Any person contributing not less than \$100.00 a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

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